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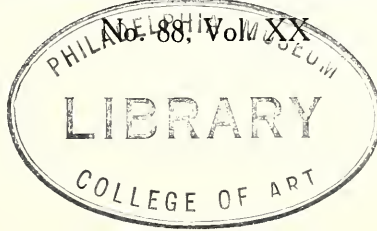
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TANKARD AND MARK

Made by William Vilant

Height $7\frac{1}{4}$ " Base $5\frac{1}{2}$ "
Rim $4\frac{1}{2}$ " Weight 36 oz.



Early American Tankard, *By WILLIAM VILANT*

OUR collection of plate by early silversmiths in the Commonwealth of Pennsylvania has been greatly strengthened by the addition of a tankard $7\frac{1}{2}$ " high, weighing 36 ounces, made by William Vilant. The tankard, in many respects, is very similar to the small one (height $4\frac{7}{8}$ ") by the same maker in Judge Clearwater's collection in the Metropolitan Museum, and illustrated on page 5 of Miss Avery's catalogue. Certain minor differences are to be noted. The dome is stepped three times, instead of the two-stepped rather flat dome of the Clearwater example. The seraph's head at the termination of the handle is identical, as also is the general shape, but in our example the hinge terminates with a beaded tail running down the handle. On the front of the body is engraved an elaborate floriate monogram "S. C. M." in the fashion customary during the last third of the Eighteenth Century.

Unfortunately we have been unable to obtain a pedigree that would be enlightening. We can decipher traces of black lettering on the handle, probably the initials of the original owner. The only date so far obtainable regarding this silversmith is from the "American Weekly Mercury" of 1725, when a series of advertisements appear during the early autumn. In these advertisements William Vilant, describing himself as a goldsmith in Philadelphia, wishes to sell two hundred and fifty acres of land in Freehold Township, East Jersey. As the name is differently spelled in these several advertisements, we have been compelled to accept an average, and hence are using the same form of the name as it appears in Mr. Hollis French's list and Miss Avery's catalogue.

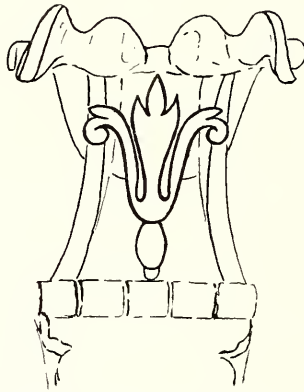
So far as we are able to ascertain, Judge Clearwater's example and the one illustrated are the only known works of this master.

It would be very interesting to know something more of a silversmith whose name leads one to believe he was of Huguenot extraction, and whose craftsmanship is so reminiscent of those excellent works of Queen Anne's period. It has many points of similarity to the tankard by Francis Richardson, at present in the Museum's collection. The one point of individuality is found in the thumb-piece, which exhibits the customary scroll, made in this instance of a cast piece applied to two uprights. The uprights are in turn joined and attached to the hinge-piece by a piece cut in the pattern of a tulip.

It is possible that we are now finding a connection between the Tulip Ware of the Pennsylvania Germans and the creation of a French Huguenot silversmith. Inconclusive as these surmises may be, it is only by following from one shadowy clew to another that we arrive at a probable understanding of the motives used by these early craftsmen. It is in the hope that others having their quota of information will contribute it, that the ultimate whole may be reached, that we publish such items.



EXAMPLES OF TULIP DECORATION ON PENNSYLVANIA GERMAN SLIP WARE IN THE MUSEUM



THUMB-PIECE OF VILANT TANKARD WITH TULIP-LIKE SUPPORT

When summed up, the contribution made by this piece of plate is merely that a fine tankard, in the form common in England at the beginning of the Eighteenth Century, was made about the same time in the Colony.

S. W. W., JR.

Chinese Sculpture of the Late T'ang Dynasty

AN important addition has been made to the Museum's collection of Chinese art, a small wooden figure of a bodhisattva which in type as well as in size is believed to be unique; certainly no American or European collection contains a piece of wood sculpture comparable to it. It was acquired last summer in Sianfu, the capital of Shensi Province, and there it was said to have come originally from a temple in Kansu, the neighboring province to the west. There seems no good reason to doubt this provenance; Kansu, particularly the southeastern part, was never isolated from the centres of early

Chinese culture in Honan and Shensi, and the presence of undoubted Six Dynasty cave chapels as well as traditionally T'ang and Sung temples establish the existence in early Kansu of capable artisans. It is perhaps somewhat fanciful, though extremely tempting, to believe that the severely scorched area on the figure's forehead and right cheek happened during the Mohammedan Rebellion of 1870 which devastated Kansu and destroyed the great majority of the early temples, with all their works of art, that had survived up to that time.

In any case the Museum's bodhisattva was apparently one of the attendants on either side of an altarpiece, flanking a larger central figure of Amitabha, Maitreya, or Avalokitesvara. The peg projecting from the base (thrust into the present four-legged stand) was originally fitted into a lotus pedestal and carried either on a side bracket or, more probably, fixed to the main platform of the altar. Though stylistically later, the form of the figure is very suggestive of the attendant bodhisattva on the Tuan Fang bronze altarpiece in the Museum of Fine Arts, Boston.¹ Even so, the whole group must have been exceptionally small; this attendant is but nine and a half inches tall, so the central figure could scarcely have exceeded a foot and a half in height, yet with suitably carved back and four or six attendant bodhisattva, guardian knights, kylins, and so forth, it was nevertheless impressive. But the interesting fact is that, while figures as small as this, and far smaller, are familiar enough in bronze, and in stone, as bas-reliefs, in wood they are virtually unknown, no matter what the dynasty may be. This is not unnatural, for the likelihood of small wood carvings surviving the effects of time (and periodic political convulsions) is remote. Further, artists were probably less tempted to use wood for small figures, inasmuch as the results were certain to be less impressive than if the figures were large, no matter how skillful was the craftsmanship. We may suppose, too, that the casters of bronze fulfilled whatever demand there was for religious figures of a diminutive size. And lastly, the labour of laying gesso carefully over the carved surfaces (traces of this still cling to parts of the Museum's figure) and of applying the necessary pigment-colours and gilding would scarcely have been worth the pains taken. We may, therefore, assume that woodcarvers in the main confined themselves to larger pieces, and even of these extremely few early examples have survived.

Nevertheless, the artist who executed our bodhisattva, realizing fully the difficulties, was successful, for he has eliminated detail to an extraordinary degree, but has not lost by a jot the realistic and at the same time pious effect he aimed to create. Excessive ornamentation in so delicate a subject would have been painfully obtrusive, but, by handling his few vigorous lines and important planes capably, he

¹Illustrated in Ashton: "An Introduction to the Study of Chinese Sculpture," Pl. 4-2a.

has produced a figure which is rich in suggestion and at the same time satisfactory in simplicity. It is remarkable that, in a mere splinter of wood, under quite conventionally carved robes there exists a sense of flesh and bones undeniable. There is a skull beneath the high-piled *chignon*, arms, slight but well-formed, in the long sleeves, and the shoulders, exaggerated though their slope may seem at first, are beautifully proportioned and carry the weight of the falling robes with easy grace. Below the waist this impression of vitality largely disappears; though we may with an effort discern thighs and legs under the folds of the skirt, yet the highly conventionalized feet—little arcs incised at the border of the robe—suggest that all the anatomy from the waist down was purposefully neglected, reducing the figure virtually to a term. The artist may have felt that it was impossible to carry out successfully any representation of feet and ankles, and thought best therefore to diminish realism gradually down toward the feet; yet this is doubtful for he did not, apparently, lack the courage to carve the hands which are now, so unfortunately, lacking; one is impatient that their treatment will never be known.

The face shows no tendency to shirk necessary detail; the nose and mouth are ingeniously handled; the lips in particular are crisply carved and the chin, made by two dabs of the knife, is full of character. The entire absence of hollows for the eyes suggests that with them the artist depended upon his paints for a natural effect, though whatever layer of paint and gesso covered the face it could have been no more than a thin coat, for a thick one, such as we find traces of on the body, would have obscured the details of the mouth and chin. Of all the aspects of the whole figure, the back view is the most appealing: plainly visible is the repose of attitude, the subtle curve of the spine, the forward droop of the shoulders.

The interesting problem of dating this carving is beset with hindrances. It is far easier to detail the periods to which it could not belong, than to prove the one to which personal opinion inclines to assign it. We are, moreover, confronted with the difficulties of determining how much discount must be made for probably provincial work and for the fact that it was a subsidiary figure of an altarpiece, hence less carefully executed. On the whole the ninth century, or late T'ang, is the most reasonable date to give. It seems patently absurd to attribute dates to sculpture merely upon the ground that they have a Han or T'ang or Ming 'feeling,' and yet without doubt, in the present state of our knowledge, this is widely done by curators of oriental art. Actually, however, the number of errors thus made is probably small; dynastic styles, except in the intermediate regions when new schools of artists were replacing the old, are fairly definite and distinctive. Thus, in the Museum's figure there is none of the primitive quality that marks the art of the Wei Tatar Dynasty and the period of the Six Dynasties: the draperies are handled with a



WOOD FIGURE OF A BODHISATTVA
Chinese. Late T'ang Dynasty c. 900 A. D.



Side View



Back View

naturalism unknown to the sculptors of the Yung Kan temples; the face, though its details have been minimized, has neither the odd wedge shape nor the peculiar simper so characteristic of Wei faces, and moreover we feel that the carver of this bodhisattva was not less spiritual perhaps but less in awe of the god he was portraying than an earlier maker would have been. We can, therefore, easily dismiss any date earlier than T'ang.

Undoubtedly the meridian of Chinese sculpture was reached somewhere in the three centuries of the T'ang dynasty, from 609 to 918 A. D. In the succeeding epochs technical skill reached a higher state of perfection, but inevitably it brought with it a degeneration of inspiration, a loss of true ideals and fundamental concepts disastrous to the production of great sculpture. The artists of the Sung (960 to 1280) were ingenious carvers, impeccable workmen: their drapery folds fall in soft sweeps or are rumpled naturally, their jewelled cords and headdresses almost glitter, and they carved hair softly and delicately. But solidity eluded them (except in the transitional and earlier work) and excellence of technique could never make good the loss. Even so the Sung artists were better than their descendants of the Yuan, Ming and Ch'ing dynasties, whose work was either dull and stereotyped or impossibly dumpling-like.

It is, we believe, possible to see in the Museum's figure the characteristics of good T'ang inspirations; almost undeniable is the feeling for anatomy, and equally obvious is the spirituality. To turn to stone sculpture for comparison does not lead far beyond esthetic principles: the two media are so very different. And the lack of any comparably small wood figures seems to complicate the problem of dating. Yet this disparity in size is of less consideration in dealing with wood than might at first be thought, for, after eliminating details the problems of carving are essentially the same whether the piece be large or small: the limitations set by texture and grain must be accepted or overcome no matter what the size. Therefore, it is not too rash to draw conclusions from the known wood figures, all of which are large, albeit at first glance it seems very like comparing a mouse with elephants. The exquisite pillar with four bodhisattva in the Metropolitan Museum, of almost certain T'ang workmanship, is perhaps the most relevant of all. Although the four figures (one stands back against each side of the square pillar) are nearly three feet high, yet this is not confusing when in photographs we can see the two carvings in the same scale. Most important of all is the fact that both are slightly conventionalized: the Metropolitan piece to serve a somewhat architectural purpose, ours both because its size required conventionalization, and because it was a subsidiary figure in the altarpiece. Disregarding the purely individual differences, there are a number of clear points of resemblance. The high, ribbon-bound *chignons* are closely alike, and the simple, bold indications of the thick hair be-

neath; it might possibly be said that the faces resemble each other only in a certain emotional quality, a spiritual dignity inherent to all Buddhist sculpture, particularly of the T'ang dynasty, yet this is actually derived from a similar treatment of nostrils, mouth, and chin, and is apparent plainly on close examination. The proportions of the neck, the narrow sloping shoulders, the slim nubility of the torsos—visible in the Metropolitan figures, concealed but none the less felt beneath the thick robes in ours—and the narrow hips from which the skirts fall easily, all these we cannot think are purely adventitious similarities.

The Metropolitan dates its pillar with the four bodhisattva 600 A. D., a trifle early, we feel, for so sophisticated a work of art. But here is not the place to discuss its date, suffice it that few could disprove an early T'ang attribution. If ours were not diminutive a like early date would have been safe, but bearing in mind that the artist was forced by lack of surface into a simple conventional treatment, it is probably preferable to believe that it was carved toward the end of the T'ang dynasty, when ornamentation and superficial decoration were in the ascendancy. This, it must be confessed, does not allow us to state with conviction that it could not be early Northern Sung, with its perceptible infusion of Tatar ruggedness into the decadence of T'ang traditions. It is surely not Southern Sung, beautiful but effeminate, for its alleged origin in Kansu alone easily contradicts this possibility. In finally dismissing the Sung attribution, we depend upon a very delicate point: the very fact—the statue's small size—which would have restrained the T'ang craftsman from undertaking elaborate decorations, would have, we believe, made the Sung artist eager to display his skill, to create in a small compass a *tour de force* which would prove his mastery of the medium. It is needless to point out what a feather in the scale this assumption really is, yet in our opinion it moves the needle to the T'ang side.

What particular bodhisattva or Buddhist saint this figure represents is impossible to determine; had the hands not been split off we might have found them carrying some object characteristic of one of the familiar deities. As we have said the central figure of the altarpiece may have represented Amitabha (and Ashton affirms that of all T'ang deities he is fourteen times more common than any other); if so there were two attendants, Avalokitesvara and Mahathanaprapta. The former, *Kwan Yin* in Chinese, with a gradual assumption of femininity, later became the familiar Goddess of Mercy, but in T'ang times this bodhisattva was still male (or more properly sexless) and it is not unlikely that we may so identify our figure.

The ever-present difficulties of discussing and estimating a unique object are manifest, and with only slight foundations on which to build conclusions, we are forced to treat largely of the esthetic side. And this is never wholly satisfactory, not only because it is apt to be

at variance with the artist's original intent, but because what may seem beauties or marks of grace to some, are certain to fail to appeal to others. Of Chinese art this is particularly true, where barriers of language and spiritual understanding make it peculiarly difficult to grasp the hidden qualities of any piece, and Chinese scholars, to whom before all others we should be able to turn for exact information and correct interpretations, trouble themselves little about the problems that perplex us and seem far more interested in plumbing philosophic pools. Yet truly great works of art will invariably, we believe, receive full appreciation, whether they are Chinese or Gothic or classic, Indian or Patagonian. The appreciation will be instantaneous where knowledge and traditions clarify; it will be slower, but none the less sure, where initial unfamiliarity obscures the innate greatness. These paragraphs aim to do little more than focus the attention, to give a background, however inadequate, that the beauty and grace of the figurine may be realized and found acceptable.

H. H. F. J.

Swiss Glass

III

THE Swiss glass panels, which we described and illustrated in the February and March issues of the BULLETIN, are mostly of a personal character, that is, they were made for noblemen, wealthy citizens, or ecclesiastics, in commemoration of some particular circumstance in their lives, the purchase of an estate, perhaps, a marriage, or an election to office. Johann Christoph von Grüth evidently ordered the panel by Nicholas Bluntschli at the time of his election as Abbot of Muri in 1549 or 1550. Hans Dietrich von Geminigen caused the panel already described to be made in honor of his marriage to Madalena von Muntprat in 1553. If the panels were not ordered by the person depicted or memorialized on the glass, at any rate they were presented by someone desiring to celebrate a personal event.

We have also described one or two municipal panels, which the Swiss call "Stadtscheibe," made for a council room, or town hall. Such was the panel of St. Gall, by Carl von Egeri, 1542, and that of Uri, 1555.

All these are more or less alike, with an archway, a shield with supporters or standard bearers, and a scene overhead. But there is another class of very elaborate heraldic designs generally larger than the ones described, often circular in shape, which were made for corporations or cities. The arrangement consists of a central feature, sometimes the coat of arms of a guild or town, and sometimes, as in the case of a trade corporation, a scene showing its members about their occupations, or perhaps at a feast; or the subject may be re-

ligious, or an episode in the history of the city or corporation. This central panel is surrounded by smaller ones containing, in the case of the city, the arms and names of each dependency (as towns in the Canton), or in the case of a corporation, the names and arms of the members. In the oblong examples, the smaller shields are arranged at the top, bottom, and sides of the central subject, and in the circular medallions are placed around the edge, their points toward the center.

A circular panel such as this, in our collection, is the one of the Canton of Solothürn dated 1591, which we illustrate.¹ In the center, on a blue background, are three shields conjoined, the two below being identical: Parti per fesse gules and argent, the arms of the city of Solothürn; above: Or, a double-headed eagle sable, crowned and taloned proper. Crest: an imperial crown, or. Supporters: sinister: a lion rampant gardant or, holding the banner of Solothürn, parti per fesse gules and argent, with a Canton picturing the Resurrection of Christ and St. Ursus kneeling; dexter: a lion rampant or, holding the imperial sword in his dexter paw and an orb in his sinister. Encircling this emblazonment is a band of twenty-one shields of the county governments with their names. Without giving the heraldic emblazonment of each, these are, beginning at the center, and proceeding to the right: 1. Falkenstein, 2. Gössgen, 3. Am Läbernberg, 4. Halten, 5. Messen, 6. Bechbürg, 7. Rotenburg, 8. Warttenfels, 9. Flumenthal, 10. Warteburg, 11. The Bishopric of Constance, with St. Ursus (this is at the bottom, and is a later addition), 12. The Kingdom of Burgundy with Queen Bertha, the founder of the Church of Solothürn (this is also a later addition), 13. Froburg, 14. Gilgenberg, 15. Kienberg, 16. Zur Balm, 17. Tierstein, 18. Altruw, 19. Bucheck, 20. Olten, and 21. Dorneck. The name of the artist of this medallion is not known, but it is probable he was of Solothürn.

The two largest Swiss glass panels of the whole collection are of this same type, although oblong in shape. Both are of the city of Lucerne and are dated 1684.

The central feature of one consists of the Agony in Gethsemane.² In the background we see the vari-colored walls and towers of Jerusalem represented as a mediæval town; over the gateway is a great torch issuing flames and clouds of smoke. From beneath swarms a crowd of soldiers led by Judas, who holds his bag of money. In the foreground beside some rocks and a tree, kneels the Saviour in a purple-brown robe, His hands outstretched, His head, framed in a golden halo, raised toward an angel, in the glowing sky, who holds a cup. Below on the green grass, asleep, lie three disciples: St. Peter, in blue and white, with a sword; St. John, beardless, in

¹Size: Diameter 13½ inches. Dr. F. W. Lewis Collection.

²Size: 22½ x 27½ inches. Bequest of Dr. F. W. Lewis.



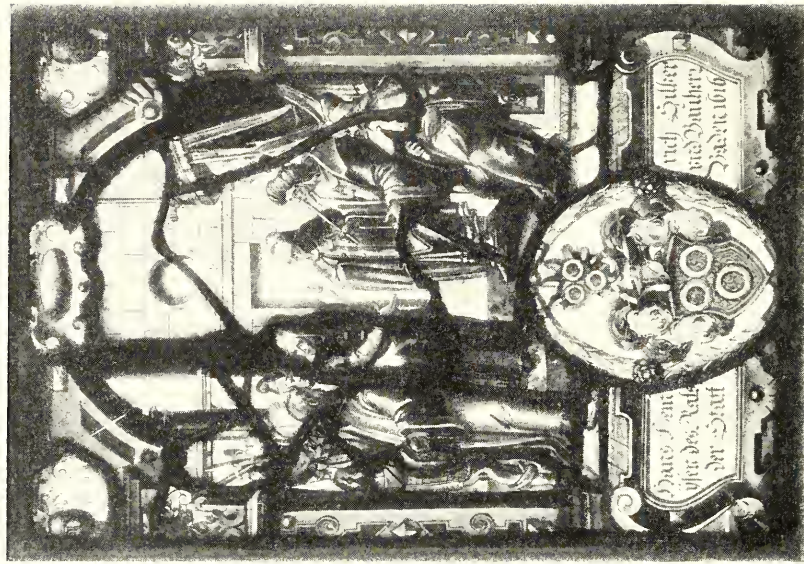
THE CRUCIFIXION

Panel with the Arms of Sigmund Summerer, 1616

BY PETER PAUL MÜLLER OF ZUG



HERALDIC MEDALLION OF THE CANTON OF SOLOTHURN, 1591
BY A MASTER OF SOLOTHURN



CHRIST BEFORE PILATE
Panel with the Arms of Hans Heinrich Silbervsen, 1616
BY PETER PAUL MÜLLER OF ZUG

green, yellow and rose; St. James, in yellow, orange and lavender. In the lower spandrels are allegorical figures, the Gods of Field and Stream, evidently signifying Prosperity. The upper spandrels are filled with purple-brown scrolls, from which hang red and golden curtains, mostly concealed, however, by the oval band of shields. These shields are of the county governments of Lucerne. We will again omit the heraldic emblazonment. Reading from the center to the right they are: 1. Willisaw, 2. Entlebuch, 3. Sempach, 4. Büren-Triengen, 5. Malters, 6. Rüseggen, 7. Kriens, 8. Weggis, 9. Knüttwyll, 10. Ebikhen, 11. Wyggen, 12. Horb-Langsand, 13. Merischwand, 14. Habsburg, 15. Münster, 16. Sursee, 17. Rüswyll, and 18. Rotenburg. At the base of the oval are grouped three larger panels; the two lower ones are identical: Parti per pale argent and azure; the upper one: Or, a double-headed eagle displayed sable, haloed and taloned of the field, with the crest an imperial crown or and argent. These are the shields of the city of Lucerne, the imperial eagle signifying a free city. On either side of the upper shield is a ribbon, with the inscription: "Ein Loblich—Catholische Statt Lucern 1684," A Praiseworthy Catholic County, Lucerne 1684.

The other "Stadtscheibe" is not so elaborate, the heraldic design being confined to the central portion.³ Against an unusual background of clear glass decorated with a thread-like design in black, are three shields conjoined. The two lower ones bear the arms of Lucerne: Parti per pale argent and azure. The upper one: Or, a double-headed eagle displayed, haloed and taloned proper, with the crest an imperial crown argent and or. The three shields are supported by: sinister: a lion rampant gardant or, holding the banner of Lucerne; dexter: a bear rampant or, holding a sword and imperial orb argent and or. Below the heraldic insignia is a label, with a blue and green border, red volutes, and yellow bosses, bearing the inscription in black letters on a clear ground: "Die Hoch-lobliche Statt Lucern Ao 1684," The Highly Praiseworthy County of Lucerne 1684. Framing the panel in the schematic manner of the period, is a fantastic triumphal arch. On the left pedestal is the figure of Peace in blue and white, seated on a golden throne, carrying a palm branch in her right hand, with a candle and a book at her side. On the right pedestal is the figure of War in red, yellow and purple, seated on a gun carriage, with blue and white banners behind her. Above the pedestals are column bases of red and purple marble, embellished with golden bosses and ribbon festoons with green leaves and red fruit. Rising above the bases, are four variegated marble columns, with capitals of golden volutes and differently colored fruits; these in turn support an architrave, brown, gold and blue, from which springs the bow of the arch in the form of purple volutes. Between two columns on the left stands the figure of

³Size: 23¾ x 28 inches. Dr. F. W. Lewis Collection.

a bishop in white rochet, blue dalmatic and mitre, and red cope, carrying as emblem an auger in his left hand, and a crozier in his right. He is St. Leodegar, one of the patron saints of the city. On the right between two columns stands the figure of a warrior, an old man with long flowing beard, in steel colored, gold embellished armour, and red doublet, holding a shield and banner, both charged: Argent, a cross gules. He is St. Mauritius, the other patron of the city. Above, in front of the arch, are the Madonna and Child in glory. She is crowned and sceptred as Queen of Heaven, seated among clouds and attended by cherubs. At the left, in the spandrel, is a woman, with long golden hair. She is St. Verena, bearing in one hand, a jug, in the other, a comb. In the right spandrel, against a background of rocks, is St. Beatus driving away devils with his crutch. Both these scenes are colored violet, white, green, and brown.

The artist of these panels was Hans Jost Tschupp. He was the son of another glass painter, Heinrich Tschupp, and was born in Sursee, Lucerne, 1637. He was a prominent citizen, and at one time Mayor of Lucerne. He died in 1712. As his work shows, he belongs to the decadence of Swiss glass painting, and has not the taste of his predecessors. He loves elaborate tricks of trade: the use of varicolored enamels, purples, greens, and marble effects, rather than simple striking colors. He uses large pieces of glass, painting upon them in imitation of the masters of the late Renaissance. He uses finer leads. In short, his art is scarcely any longer that of glazing, but is that of painting in enamels.

In our classification of Swiss glass, chronology has been somewhat sacrificed. Because the "Stadtscheibe" of Solothürn and Lucerne were of the same type, we have described them together, although they were one hundred years apart. We wish now to close our description of Swiss glass by returning to five panels, all of the year 1616, two of which are illustrated.

They are all of the same dimensions and design.⁴ In each panel an ornate archway in the style of the late Renaissance serves as a frame for a scene from the Passion of Christ. The bases of the columns are green, and the shafts, red with yellow lozenges; the capitals are green with yellow volutes and blue rosettes; and the archway, red, like the shafts, with yellow lozenges, or bosses. In the spandrels there are yellow volutes and blue vases, and in the center of the arch is a purple cartouche. Below the archway and the scene is an oval medallion of frosted glass with a laurel leaf border framing a coat of arms, the colors of the border and the shield being the same. At either side of this, in a yellow and blue cartouche, is an explanatory inscription, on clear glass. The design is in the florid taste of the period, but the draughtsmanship, recalling the style of Dürer and

⁴Size: 8¼ x 12 inches. Dr. F. W. Lewis Collection.

Holbein, is impeccable. Extraordinary also is the representation of stones and rocks, especially in the Resurrection and Entombment scenes. To anyone not so much interested in the history of the technique of Swiss glass, these may seem the most beautiful of any we have, because they are exquisitely drawn, designed, and colored.

This series of glass paintings belongs to a large cycle, which represents the Passion of Christ, painted for the Monastery of Wettingen, near Baden. Three of the cycle are still in the monastery. Peter Paul Müller, the designer, is chiefly known for this series. Previous to the year 1623-24 the glass painter, Christoph Brandenburg of Zug, commissioned by the abbot, Peter II, had begun a large cycle of Armorial and Figure panels for the Abbey of Wettingen; these were given by monasteries, cities, and wealthy patrons. He had as his assistants and successors, Georg Rieder of Ulm and Paulus Müller of Zug. How long Müller worked at Wettingen we do not know, but later he returned to Zug. In 1632 and 1636 he was governor of Walchwil, and in 1642, governor of Risch. He died about 1650.

The third illustration shows Christ before Pilate. Before a grey stone palace with purple columns and variegated marble floor, Pilate is seated on a golden throne beneath a green and gold canopy. He wears a white shirt, a blue mantle with a yellow collar, and a blue and yellow turban. Beside him sits the High Priest, in a red robe with a fur collar and blue and yellow cap. In the center is a figure in a yellow tunic, green cloak, purple collar and white hood. Next, is an accusing figure in blue, yellow and red. Christ wears a lavender robe. Behind Him are two figures, one a soldier in blue armour and green hose, and a second, whose purple and yellow cap is all that shows.

The arms are those of Silberysen: Gules three annulets azure. Crest: over a helmet mantled gules and azure, a dexter wing of the first charged with three annulets of the second.

We also illustrate the panel showing the Crucifixion. The Saviour hangs on the Cross between His Mother and St. John. The sky is of unpainted glass; in the distance Jerusalem is seen in grey and lavender tones; the ground is green, the flesh tones are delicate salmon color and the cross, amber. St. Mary is covered from head to foot in a long white robe with a broad red border, and has a deep blue cloak over her arms. St. John wears a white tunic and a blue cloak.

Perhaps it is unnecessary to describe the other three in full, but it is interesting to note that each has the arms and name of an official of whom something is known. For example, the panel showing "Christ before Pilate" bears the arms and name of Hans Heinrich Silberysen, master-builder or architect of the city, member of the council in 1616, and Lord Mayor in 1630. The panel with "Christ before the High Priest and the Sanhedrin," has the arms and name of Peter Gwürps, of Wettingen near Baden, a member of the Council of Baden.

who was treasurer of the city from 1609 to 1617. Another, "The Crucifixion," bears the name and arms of Sigmund Summerer, who was born in 1583, and died in 1631, municipal and provincial treasurer of the Council of Baden in 1610. The panel with the "Entombment" shows the arms of George von Angelloch, a nobleman of Leuggern, who was standard-bearer of Baden in 1615, and died in 1625. The panel with the "Resurrection" has the name and arms of Dietrich Falck, who was born in 1570, and died in 1639, chief magistrate of the city of Baden, and proprietor of the "Hinderenhof," a well-known hotel in Baden.

A. E. B.

The Chippendale Exhibition

The Chippendale Exhibition, which closed September 20th, has developed such information that it seems possible to say definitely William Savery was not the maker of the elaborate furniture coupled with his name during the past few years.

Some pieces are proven to have been made by Benjamin Randolph, James Gillingham and Jonathan Gostelow.

We hope to have sufficient information to place the work of this interesting galaxy of Eighteenth Century Philadelphia artisans in such a way that the name of one excellent "chairmaker and joiner" does not become synonymous with this style—for style it is—in its essential difference from other American expressions of the creations of Thomas Chippendale.

S. W. W., JR.

Calendar of Exhibitions at the Museum

Autumn Exhibition of Chinese Paintings, Sculpture and Antiquities—Private View, October 20.

IN THE PRINT ROOM

Exhibition of Etchings and Engravings by Old Masters, from the Collection of Dr. Charles B. Penrose—October 1 to November 10.

The illustration on the cover of this issue is reproduced from a rubbing of a Chinese stone tablet of the Ch'ing dynasty preserved in the Pei Lin (Grove of Tablets), Sianfu, the ancient Chinese capital in Shensi Province. It is 3 feet 5¾ inches by 4 feet 7½ inches, and bears the inscription in the upper right side. This stone is a portrait of Confucius and is noted for its vigorous brushwork and strength of line.

A special exhibition of Chinese Art comprising a group of rubbings from tombs of the Han Dynasty and commemorative tablets of later periods, together with a selection of Chinese paintings and sculpture, will open on October 20.

Talks on Paintings, by Dr. A. E. Bye, in the Picture Galleries, will be continued this season on Tuesday afternoons at 3.00 o'clock.

Membership

Benefactors in Perpetuity, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons in Perpetuity, who contribute or bequeath \$5,000 to the Corporation.

Fellows for Life, who contribute \$1,000 at one time.

Life Members, who contribute \$300 at one time.

Fellows, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Fellows or Sustaining Members whose contributions aggregate \$1,000 may be elected Fellows for Life.

Benefactors, Patrons, Fellows for Life and Life Members shall not be liable to annual dues.

Privileges

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries.

Admission to the following Illustrated Lectures:

Thirty Lectures on THE EVOLUTION OF ORNAMENTAL MOTIVES, given by Huger Elliott, Principal of the School, on Tuesdays at 11 A. M., beginning September 30th.

Twenty-six Lectures on THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATORS, given by J. Frank Copeland, on Thursdays at 9 A. M., beginning October 2nd.

Twenty-four Lectures on FURNITURE: ITS HISTORIC DEVELOPMENT, given by Edward Warwick, on Wednesday mornings at 11 o'clock and Wednesday evenings at 7.30 o'clock, beginning October 1st.

Thirty Lectures on ARTISTIC EXPRESSION, given by Huger Elliott, Principal of the School, on Thursdays at 9 A. M., beginning September 25th.

Thirty Lectures on HISTORY OF COSTUME AND ARMOUR, given by Edward Warwick, on Mondays at 11 A. M., beginning September 22nd.

Also a copy of each of the following publications:

Illustrated Monthly BULLETIN of the Museum.

Annual Report of the Corporation.

Annual Circulars of the School.

Art Handbooks and Art Primers, issued from time to time by the Museum.

(A printed list of publications will be mailed to any member on application.)

A list of members is published each year in the Annual Report. All persons who are in sympathy with the work of the institution will be cordially welcomed as members.

Applications for membership, and remittances should be sent to the Secretary, Charles H. Winslow, at the School, Broad and Pine Streets, Philadelphia, Pa.

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